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SCULPTURE

By

Thomas Roy Sternal

M.A. University of Montana, 1966

Presented in partial fulfillment  
of the requirements for the degree of

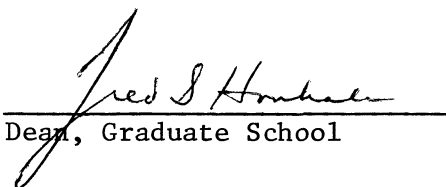
Master of Fine Arts

UNIVERSITY OF MONTANA

1967

Approved by:

  
Chairman, Board of Examiners

  
Dean, Graduate School

MAY 29 1967

Date

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## INTRODUCTION

Every sculptor has his own ideas as to what constitutes good sculpture. For me, the three criteria that govern success in sculpture are: truth to the material, fully three-dimensional shapes, and vigorous expression by the artist.

Truth to the material refers to the use of a material in such a way that the original form and character are evident in the finished work. One example would be wood wherein the finished piece the grain and tool marks are apparent.

Moreover, the medium is related to the environment and there should be a working relationship between the two. For example, my sculpture piece at the Missoula Snowbowl Ski Area is made from waste log cuttings from the immediate area and is used on the edge of a clearing. The massive logs blend into the forest, and the rough cutting reflects the effect of the clearing. It is this relationship of an art object to its environment that makes such a piece an integral part of the scene.

Fully three-dimensional sculpture does not have two points of view that are alike. It is this asymmetrical quality that gives sculpture such a wide variety of design possibilities. A sculpture's projecting shapes and rhythms set up by repetition of shapes and direction are an important means to draw the viewer into an active relationship.

The enthusiasm and vitality of the sculptor should be apparent in the work of art. Size is not necessarily an indication of the dedication of the artist but the physical labor that goes into a large piece does reflect his enthusiasm. Spontaneity in a work always reflects the energies of the artist.

It has been my aim to increase the visual vitality of sculptural work through larger and more fully three-dimensional concepts. The method of construction has been for me the most expedient means to produce large environmental sculptures. The scale and media of these pieces have been dependent upon the environment. My approach has been as direct and spontaneous as possible with an effort for simplicity. Permanence has not been of primary concern to me in these works. My intent has been to create simple expressions of my imagination.

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Wood Construction Number II, 6 by  
11.5 feet.

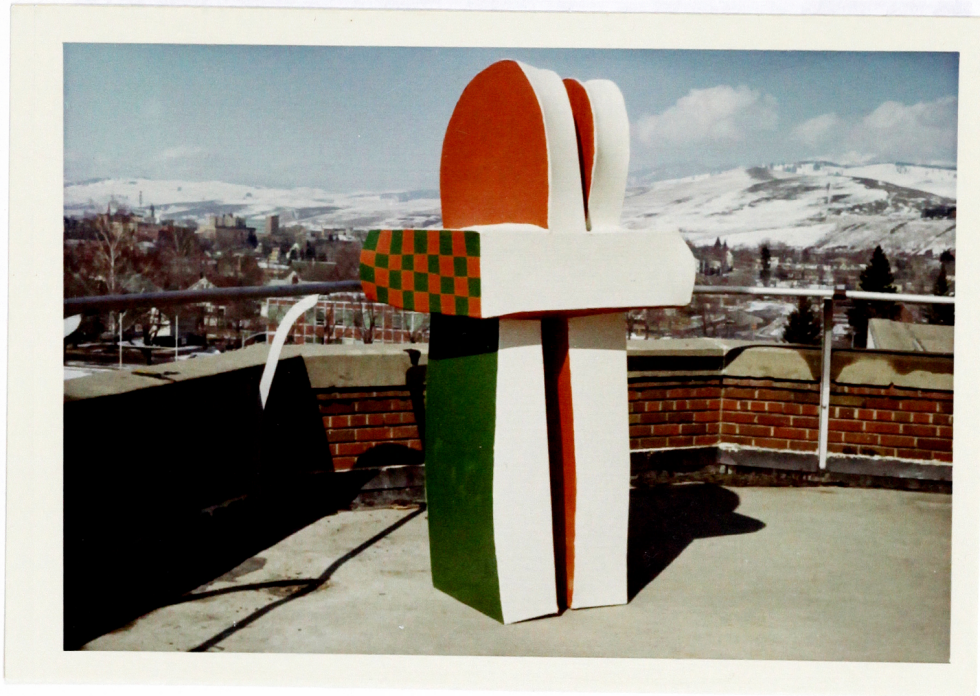


Wood Construction Number II, 6 by  
11.5 feet.



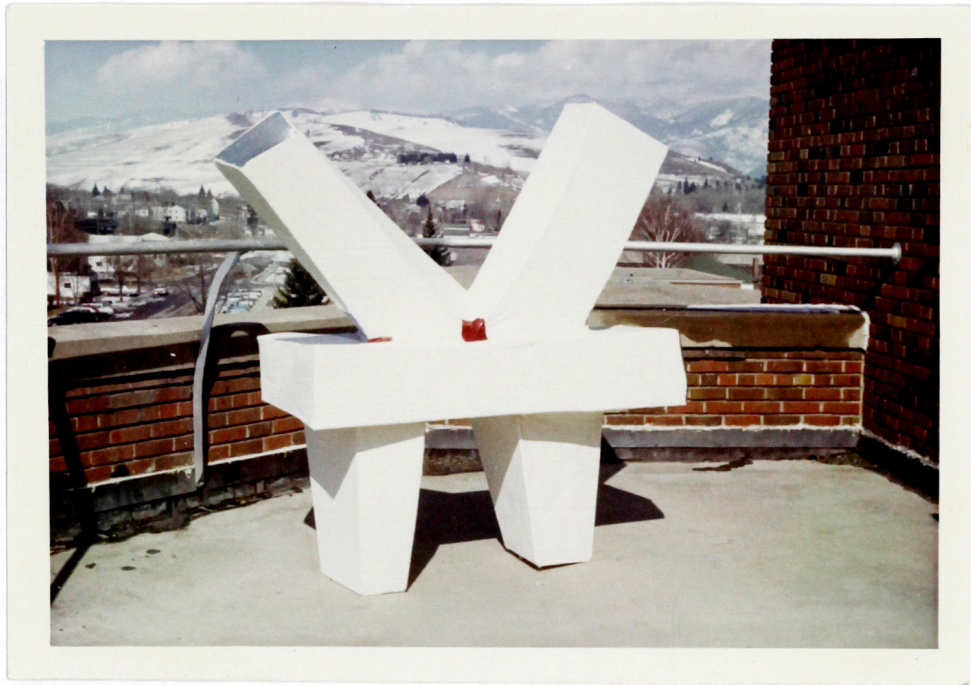


Wood Construction Number III, 6 by 8 by 8 feet.



Orange and Green Lollipops, welded steel and  
canvas, 3 by 3 by 8 feet.





White and Red Construction, welded steel and  
canvas, 2 by 6 by 6 feet.





U.F.O. Aeroplane, wood and canvas, 5 by 10 by 12 feet.



Red Flyer Aeroplane, wood and canvas, 5 by 8 by 12 feet.